

**2010**

**Journal of Art and Photography**

**by**

**Michael A. Carter**

This journal is a collection of reports about my art and photography projects as they are done. It is at once a journal of Dry Plate Photography as it is about 35mm, 120mm and ULF photography. It covers slides, prints, contact prints, my work, old pictures that have been collected and more. My camera collection will be represented. Camera restoration will be reported here as it is attempted.

I love how text and photographs may be combined into a hard printed copy by me at home. Microsoft Works Version 8.5 is used. At the same time the same document may be saved as a PDF and possibly shared on-line with other interested artists.

A hard copy is essential for me to use and reference in the real world and not in cyber space. A blog is possibly not permanent and the address may get lost, surely the log-in does go missing.

## Plate 1



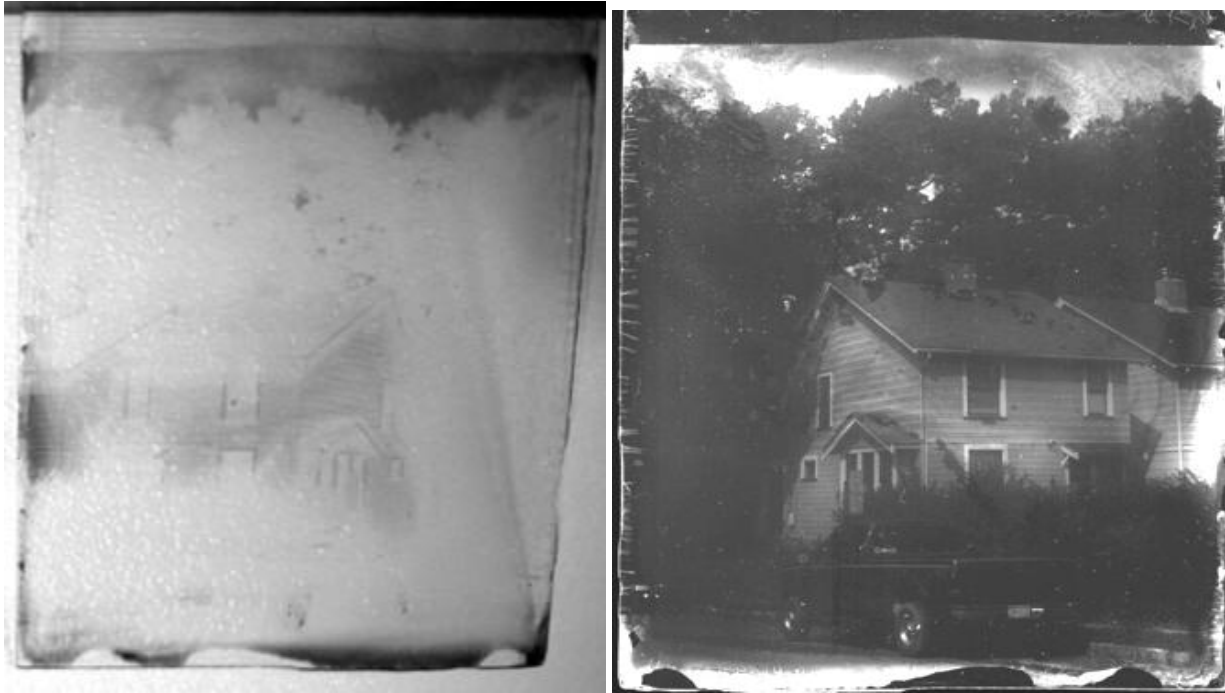
Old thin 4x5 glass was cleaned with Bar Keeper's Friend, Tide, and Photo-Flo. It was then subbed with water based Polyurethane. Emulsion was applied at 100 degrees or more. It dried for one day then came off.



A Primo No. 4 camera was used with a Victor f 8 lens. The sun was very bright; exposure was f 16 @ 1 sec. Dektol 1:3 for 2 min, stop 30 sec in Fixer, Fixed 2 min. Water wash was stopped short; alcohol was used as a wash because the water removed the varnish or temperature differences did. Wrinkles came out in the oven dry out. It was scanned then washed off.

The emulsion was very tough and very thin, but there was no way to keep it as it was. The lens is nice and wide. It also creates a kind of distortion in the perspective. It was scanned into the PC and printed out as an 8x10. 1200 dpi were used.

## Plate 2



The photo of the negative was made indoors with the Cannon EOS 5D, scanning and stitching is better, at least for now until I can get a light table. The Bender 4x5 camera was used with the Caltar f 5.6 210 lens. Light was Brilliant and you would think f 11 @ 1 sec. would work, but it did not, not even with greatly extended development. At least the emulsion didn't come off. The varnish was tossed away.

One plate was dropped and broken. My notes are scanty but I know it was an old thin one recycled from a old film box.

It is amazing what the PC can do with thin negatives that may hardly even be seen.

## Plate 3



A Liquid Light subbing layer diluted with half water was tried. It was dried, fixed, dried and coated again with the same emulsion. Brilliant sun yielded an image in the Bender opened more: f 8 @ 1 second. Dextol 1:3 for 1 minuet developed edges more than the center area. It took much longer to dry because of the thickness.

## Plate 4



Bright sun was again available so an exposure test was planned. Weston 100, Luna Pro incident 21 made .5 iso, F 16 @ 1 sec. repeated 7 times. Lines were drawn on the dark slide. Plate dried 2 days. Development took a long time, it was done by inspection, it took 6 minutes. Fixing took longer, too. Again, the edges are darker. Exhausted developer? Pre-wet it.



The center strip is exposed for 4 seconds at F 16. That is the same as the previous Plate 3. The hedges look too dark. The next exposures look fine. Calcium Carbonate scrub, tap water rinse, 100 degree pour, James watched it. Metal plate cool, box, stood upright. The image is upside down and backwards in the ground glass, the right side got the most light.

## Plate 5



F 8 at 1 second each was done to see what would happen. More exposure should lighten the hedges in the print and it did. However, it became way too dark in density: beyond the limit. There is a light leak on the top edge right side, holder X3 I think.



The sky solarized, at least the tree edges did. Somewhere between the left side and the next one in would be where I wanted to expose at.

## Plate 6



The sun moved around to the side by 2 o'clock but it was still bright out. Exposure was set at F 8-5.6 @ 1 second. It was a little too much as you can see the sky flared out and the trees got burned out. The hedges look good, though. The Sekonic light meter read the incident light at 320 minus one block. New thick glass is now being used.



Edges are much better: practice makes perfect? Only Calcium Carbonate is being used to scrub with a little water. Fresh Dektol and Fixer are being used. The negative lacks contrast as it is dull and dark gray. Development was for 1 ½ minutes. Fix was 3 min. Wash 5 and Photo-flo for less than one. Edges holding tight now.



## **Plate 7 , 8, 9, & 10.**

Plates 6-10 are modern glass. They were cleaned and coated all at the same time, all the same way: Cal Carb scrub, hot rinse, hot pour, dry one day.

### **plate 7 b**



This looked too light, gray, and fogged; it was fixed more and it got even lighter. It was discarded. I had tried to duplicate plate 3 success. It lacked contrast, especially in light areas. It was judged before it dried. Holder Xb3 was used.

Exposure had been f 8 @ 1 second, development was 1 minuet.

**Plates 8-9** were tests for light leaks and fogging. Plates developed perfectly clear. No leaks or fogging from red light or light leaks in the darkroom. Holders Xa1&2 were used.

## Plate 10



Oops.  
Parts of the emulsion are much thicker than other parts and it had to go back into the Fixer for much longer to clear them.



Thicker emulsion does print darker, at least using a PC.

## Plate 11

January 4<sup>th</sup>, Monday, 2010

Today is the start of my work as a photographer on a regular basis. I intend to work regular hours, five days a week, four hours a day; one hour will be spent shooting outdoors, perhaps more; three hours will be spent in the darkroom.

This is what I did today. From 10 am to 11 am I got my cameras ready to shoot with. Batteries were checked; film was found to be all ready in the 35mm Minolta; the Yashika and the Pentax have good batteries as does the Minolta. Ektachrome film was removed from the refrigerator; that needs to be used up. The Canon 5D has adaptors to use 35mm lenses or the 120mm lenses. They are ready to go.

The darkroom was used today for the first time in a long time. Four sheets of 4x5 glass were prepared. The objective was to clean the glass according to Bill Winkler's article on "The Light Farm." I'd all ready acquired Barkeeper's Friend, Lime-A-Way was found under the bathroom sink, thanks to Melita, Clorox Cleanup bleach and Oxi Clean were in the darkroom.

The glass was rubbed with a damp cotton cloth. One side squeaks low and one side squeaks high. I chose the low sounding side. That must be the rougher side or the up side.

Each sheet of glass was scrubbed, one at a time, in the small black tray. Barkeeper's Friend was sprinkled onto the glass and the damp rag was used to rub with. Several applications were done.

As each was removed, they were placed into a larger white tray. That proved to be my undoing because as the glasses moved, during washing, overlapping each other, scratching each other, three had to be thrown away.

Don't gang wash the glass sheets. That will not be possible with ULF anyway.

Nevertheless, that 8x10 tray was used to wash the glass in. Running tap water, hot, was used. Each sheet had to be lifted to rinse the underside. What with all the jostling the sheets overlapped and were spoiled.

All four sheets were then washed with Lime-A-Way and the purple sponge was used to

wipe them some. More hot tap water was used to rinse them off with. Then, Clorox Cleanup Bleach was used. More hot tap water was used to rinse with. Last, they were sprayed with Oxi Clean and hot water was added. They soaked for ten minutes at least. They were transferred to the wooden rack.

The rack was marked “up” on one end and the up sides of the glass sheets were placed so that they faced that end. A cookie sheet was not used at first in the over and the wooden rack fell over off the wires. One plate spilled out. The beaded side was assumed to be “down”. They dried at 215 degrees for a while.

Emulsion in a film canister was floated in the large measuring cup filled with hot water. It was 120 degrees and slowly cooled off.

Glass was not tested for beading. Only one was left.

Upon returning to the darkroom, the amber light was put on and the door shut. I held the glass in my left hand and poured emulsion from the canister onto it. More was added. The glass was still warm and the emulsion was, too. Some spilled off. I tipped it this way and that like making Bellini pancakes. Some drops were wiped off the back side and the glass was laid onto the previously leveled marble slab.

I moved the glass some so it wouldn't stick. As I'd attempted to find it, I rubbed one corner on top. Too bad. It was left uncovered to dry and I made my escape out the new dark cloth draped door.

All that took one and one half hours. This report adds more than another half hour. It is now 2:15.

I'll load the cameras next and call it a day.

## Report on Plate 11

The plate sat in the darkroom for 8 days on the cold marble the whole time. It was exposed to the air for the first few days, after that I'd put the large white box over it and covered that with a dark cloth and opened up the room.

The plate was put into holder No 1 on Tuesday the 12<sup>th</sup>. The Bender camera was used. The Weston meter read 100 in bright sun. F 16 at 1 second was used at ASA 2. I'd backed the dial down; the readings go down to tenths. That is not where the dial was set the first 10 plates. It had been set to .2 not 2. That may be what went wrong.

The plate was processed in Dektol 1:3 for as long as I could stand it - 18 min and nothing came up. The emulsion stuck well. It was cleared mostly and stashed away.

The emulsion sticks real good.

Plate 12 is on p. 27

**Thursday January 07, 2010**



This photograph was a 35mm slide taken long ago as source material to make a pencil drawing from. It was projected indoors, during bad weather, and drawn from as if I were out on location. The camera was an Argus C-20.

My objective was to review how to scan and print slides. The results were far more than I'd sought. First scans were low in resolution. It was determined that the unsharp mask should be checked. Prints should not use Vivid Photo to print with. The scanner driver should be used and the maximum resolution employed. Slides were cleaned. The proper up and down orientation of slides on the glass was played with. Easy-PhotoPrint only works with JPEG files. Most of my negatives, slides, and proof sheets have been put into notebooks. Slides are in slide sheets. The above photograph is backwards, but that is the way I like it now. The next photograph is how it was used originally.



This rotation was achieved using Photoshop Elements 0.5, Image, Rotate, Custom. A soft border was applied in PhotoStudio 5.5. I could not, however, find out how to be sure the printer was printing at 9600 dpi. The results are fine anyway so it doesn't matter.



Nat, my brother, bought the drawing. It is written on a slide I have. That was a

lucky find. I have another drawing of this image. It was done later, after I'd made the large 'South Side Steel Mills' print. It was done on 100% rag paper. It is in a metal frame. It is not the same nor have I printed it yet.

The first color print was matted and framed in an 11x14 inch black frame. The matt is off white. It looks nice. It was made ready for the ESAL meeting, but that won't happen tonight as a storm is supposedly on the way. It is good that the pressure is off me, but the work continues.

Now I know that I may use the equipment that is at hand for new projects. Prints may be made of any slide or negative that I have. 8x10 is all I can do, but that is good enough for a book. *I'd like to make a book.* This article is practice towards that goal.

Prints of my photographs, art or landscape, abstract or realistic, may be displayed in art shows. That would give me an opportunity to share about my work. I need to do that. *I want to exhibit my work.*

Regarding the image files and this effort to make some pages for a book, photographs must be reduced in size to 10% of what I scanned them at, ie 4600 dpi..

More work needs to be done there. Some files show the huge dpi and some show 250 dpi. I don't know why that is. Both were used for this document anyway.



## Old photographs from 1919



This is the last attempt at scanning this negative. It is backlit and adjustments needed to be made. 3200 dpi were used in the scanner driver. Auto Tone was turned on. Unsharp Mask was on. Grain Correction was at Medium. Backlight Correction was at High. It took 13 minuets to scan. Later, after minimal retouching, it was enhanced two or more lighter. Even saved as a JPEG it is 17.2 MB.



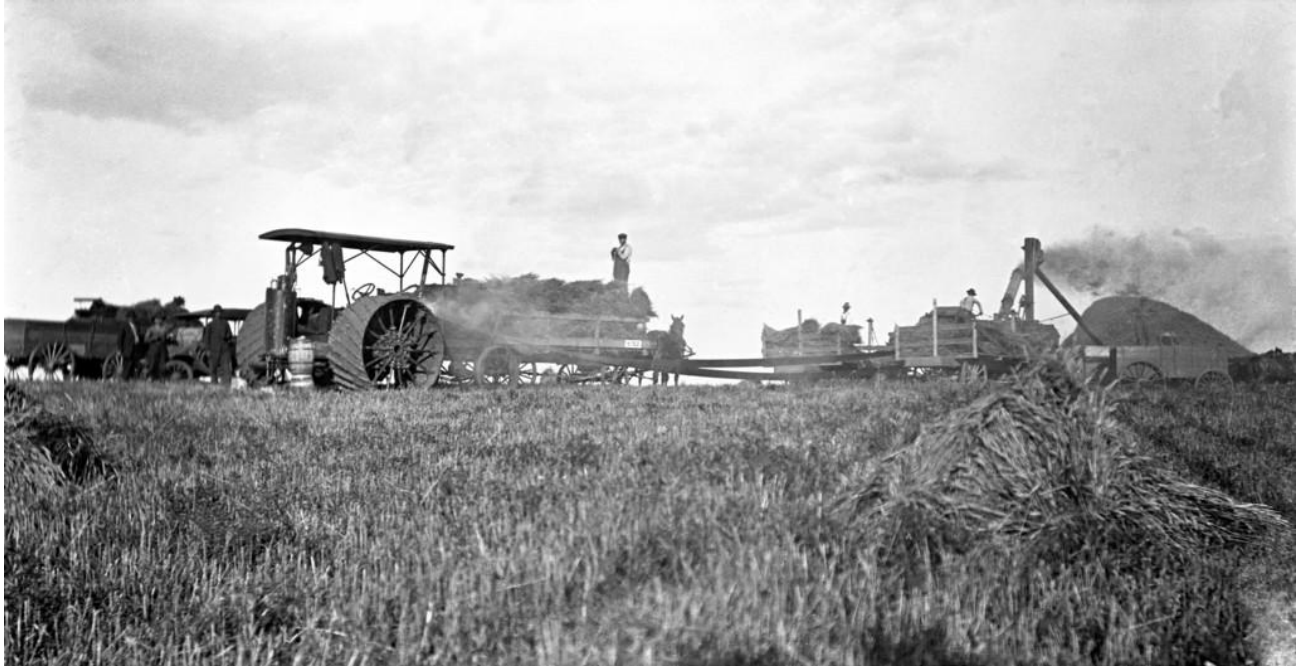
9600 dpi, Unsharp on, auto tone on, grain medium, back light high. This took 5 minuets to scan. There isn't a whole lot that is missing in details that cannot be seen at lower resolution. Actually more shows up if it is lightened.

April 1, 1919 From Harvey Bartholomew family, Hibbing area side Lakaroad; this was written on the box the negatives came in.



3200 dpi cropped way in, retouched, corrected for back light high, lightened later. Pretty good. No print was made.





My scanner is made for 120 film, 8mm wide, and these negatives are larger. They are 9x15 mm to the outside of the plastic negative. Some sky and grass are not shown. The one showing sawing logs is almost 7x12mm. Not shown are many that are 4.5x7.





The boys were obviously having some fun. The bottom one is a strange double exposure of some kind. I wonder how they did that?

Now to return to dry plate photography. The following images are made from dry plates of glass.

















25% of a negative scanned at 1200 dpi



40% made it fit smaller than the margins

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.....  
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**January 13, 2010 Wednesday**



This is a sheet of dried left over emulsion that spilled off the plate being poured and into the darkroom tray. It dried and I found it after a week. It came off in a large sheet; I tore at it to remove it from the tray before I realized what it was. At first it was white, but upon exposure to the light it became dark. Plastic darkroom trays do not stick to emulsion. Could this be something useful?

## Plate 12

Thursday January 14, 2010

One **4x5** plate was washed as **plate 11** had been. This one was washed twice because I couldn't get the water to not bead. It was better with Oxiclean sprayed directly full strength onto the glass, however it never really made a sheet. I used it anyway.

Leftover emulsion was warmed up to 105 degrees. The plate was still warm from the oven when I poured it. It was on a sheet of rubber in a developing tray. It was rather thin. The plate was cooled on the marble. Then it was placed into a cardboard box and baked in a 112 degree oven for over half an hour in order to dry it. The box had a knife under the front of it because of the slant to the stove.

Daylight was fading around 3:30 so I had to hurry. The Sekonic light meter was fitted with the flat white reflected light device and a reading taken out the back window, North East. It was 320. The meter goes down to 6 asa.

The plate inside a box was taken out of the oven and into the darkroom. It was removed from the red box in the dark under the amber safelight and placed onto the marble to cool. It was loaded into X1 holder. That holder has a plastic slide. I ran upstairs and loaded the holder into the waiting all ready set up camera.

Asa 6 was 1 second at f8. I moved it to 2 seconds at f 8 to be 3 asa. Then, again, to 4 seconds at f 8 to be 1.5 asa. That is what I shot it at. I counted it out. Perhaps it was 4 ½ seconds at f 8.

Development was in Dektol 1:3 for 2 ½ minutes at 68 degrees. Fixing was good at 3 min but the edge needed much more to get all of the drip clear. Extended fixing did not hurt. It was washed in 69 degree water. Everything was about that temperature.

The image looks very good. It is drying in a low oven now as I type this. The time is 4:45. I can't wait to scan it and see what it looks like.

## Plate 12



123@10%.jpg

This was scanned at 1200dpi.

January 20<sup>th</sup> 2010

## **A Report on Exposure**

My last attempt at dry plate photography was successful, but I hardly know why. An image formed; the plate shot just before it did not get an image. Why? The emulsion is sticking well now; proper cleaning of the glass was the first goal, so now I need to pin down how to expose emulsions properly every time.

Plate 11 was blank after developing it. Plate 12 got a good enough image. Good enough included a mark where my finger bumped the emulsion in the dark and tore a hole in it. How to handle plates in the dark needs some work. Both plates were poured by hand. Edges are not real good. Edges did not frill. Cleaning was good.

Plate 11 was exposed after using a Weston reflected light meter and a guess at asa 2. Light read as 100 +1 block. F 16 @ 1 second seemed reasonable, even if it was the winter and not the brightest day of the year. No image formed. Extended development did not help at all.

Plate 12 was exposed after using a Sekonic Studio Deluxe II light meter with the reflected light disk installed. Light read as 320. ASA was set to the lowest setting which is 6, too high. F 8 @ 1 second was lowered to F 5.6 @ 1 second, then to F 4 @ 1 second or F 8 @ 4 seconds. The image was had using F 8 at 4 seconds, perhaps longer since it was counted out. ASA was 1.5 or two stops lower. The dial has a + or - 2 stop indication. It was Winter, 3:30 looking East and overcast, but a snowy roof top scene. The plate had been dried in the oven for one hour, so the plate was only an hour old; it was not one day old but only one hour.

The Weston meter matches the Sekonic. The Weston set at 1 asa reads the same as the Sekonic set at 6 asa. That was determined by lots of dial twisting.

Neither one is correct because two stops more exposure is required. The Weston reads in decimals down to .3 and one more number is needed. Fortunately the dial clicks to a blank space. I marked that space with a Sharpie Black marker. I call it .25, two stops below 1 asa. The dial may be read for any other exposures as is. The Sekonic dial does not; one must -2.

January 26, 2010

## **Another Report on Exposure**

During my first attempt to expose a glass plate (No. 1), I used a Primo 4x5 camera then switched over to a Bender. When I did change cameras, the Gossen Luna Pro incident light meter was used for the first time. It came with the Bender camera. I'd forgotten about that until I read over the notes taken at the time. My old standard reflected light meters had been the Weston two I've had for many years. I'm not familiar with that incident meter.

The Luna Pro is not used any more; a Sekonic Studio Deluxe II is now used since it has adapters to do reflected light as well as incident. It is primarily an incident meter. It is important to use only one meter. Data can get very confusing otherwise.

Incident readings are best to describe light intensity. Reflected readings depend upon subject matter; the sky can be twice as bright as a landscape. Read the light and then adjust for subject matter.

In very bright light the Sekonic meter must be fitted with its High Slide. In that case use the red indicator on the dial for reading light levels. It is similar in function to the door on the back of a Weston meter.

For example, on a bright sunny winter day, mid January at 12:30, looking South, holding the meter level, standing on my front steps, including the High Slide, using the Lumisphere for incident light, the light reads as 320 or 320-1 block. There may have been a slight haze.

A very light subject would require less exposure while a very dark subject would need slightly more exposure.

Reflected light was read for Plate 12; snow is in the photographed scene; it was later in the day, 3:30; light was 320 also. No adjustment was made for the snow being there. The line of sight was looking North.

Plate 12 was dried in the oven for over half an hour then exposed right away. Fast drying lowered the speed of the emulsion compared to all the other plates shot so far. It was exposed at f 8 for 4 ½ seconds. The date was January 13, 2010. The time was 3:30, almost sundown. ISO had to be 1/16 but I didn't know that. I just lowered it two stops. Instinct or The Lord.

Plate 7b had a reading of 160; the day was cloudy bright. This plate is the incomplete blob one, but with good exposure. Was that incident or reflected? Notes do not say. Was the high Slide in or out? I no longer know. Exposure was f 5.6 at 1 second. The plate was 20 hours dry in a box. ISO is .25 or 1/4. Very dry thick plates need to be prewet for developing.

Incomplete notes are a hindrance to duplicating successes. I need to make better notes while shooting, before and after. The time of day and weather conditions should be recorded. Describe the light. Tell if incident or reflected metering is used. Is the High Slide in or out? How long has the emulsion dried? That is an important one.

Plate 1 was f 16 @ 1 sec, too thin and light

Plate 2 was way light but the PC saved it, was f 11 @ 1 sec.

Plate 3 was f 8 @ 1 sec, very good, subbed with LL

Plate 4 has f 16 @ 1 sec in the middle of a 7 part bracket test.

Plate 5 has f 8 @ 1 sec on the far left side then it brackets too darkly

Plate 6 was f 8 - 5.6 @ 1 sec Light was 320-1 read by the Sekonic

Plate 7b was f 5.6 @ 1 sec with light at 160, cloudy bright

Plate 11 is blank, shot at f 16 @ 1 sec, 8 days dry, Weston 100+1 block

Plate 12 was f 8 @ 4 1/2 sec. Sekonic reflected light N 320, 3:30 pm

Liquid Light ISO is about 1/2. In bright sun that would be f 16 at 2 seconds.

- 24 hours dry is 1/4 or .25 ISO
- 48 - 72 hours dry gives 1/2 ISO
- 5 + days can yield 1 ISO

There are things to do to get higher ISO; my attempt was not successful as Plate 11 turned out blank. The trick is to add Dektol at 1:2 dilution to Liquid Light 1:10. The mixture is to be coated on plates within one week. After dry they may be stored. Dried that way ISO should be greater than what I got.

Liquid Light is sensitive to blue light. So, put a filter over the light meter or use cellophane to read light levels through.



As of **May 20, 2010** I have resumed working at a photography business.

- Today two lenses were sent to S. K. Grimes: the No. 6 and the Casket set.
- I am waiting for a camera stand from FL. It is very large for the big studio camera; it should have been sent out on Monday, today is Thursday.

The date is **June 18<sup>th</sup>, 2010**. Lots of things have been done.

- Regarding the stand, I never sent him my shipping address?!
- The huge camera stand arrived damaged; it was welded and now is in working order.
- The No. 6 lens arrived at Grimes damaged, an insurance claim was filed; work proceeds on the lens, even though the rear cell supposedly is not in correct alignment. It did work for me earlier.
- Two lens boards were made and lenses fitted to them for the 12x15 camera.
- James and I just looked through the two lenses on the 12x15 camera today.
- Adam at Grimes said they need to have a lens there even if they already had made a flange for me. I want another for the Hemigas they did, but have another so I'll wait and send both later.
- The fogged 14 inch aluminum lens was sent so they could take it apart.

**June 25<sup>th</sup>**, report.

- Adam emailed and said they got the rear cell off the 14 inch lens and wanted to use more force for the front one. I told him to go ahead.
- I made a device to hold the ground glass cover onto the 12x15 camera. It involved a screw eye and a paint brush handle.
- A leather strap was added to the 12x15, stained it looks great.
- I pay for the huge camera stand this bill.

**July 1<sup>st</sup>**

- The lens arrived from Bulgaria, earlier, and it is very good; all the cells come apart, unscrewing as they should, and the iris works fine. There is a smudge inside the rear cell, so I cleaned all of them, and it slightly remains. What do you want for \$100? It will be ok on a big camera to sell, with the lens making it easier to sell.
- That lens requires a 4 inch hole in a lens board. Amazon had one and it was ordered a day or two ago. There is a store locally I may visit for an adjustable hole cutter. So, I'm just waiting to make a mount for the lens.
- Even in a job that one likes there are 1/3 or more things that we don't like to do. I have to tolerate them to become successful. The social aspects are difficult for me. I am to attend shows for 5 min. with someone.

- A check arrived today from the rats at FedEx, not so ratty it read \$396.32. Good. That will pay for the repairs. Now, I hope the lens is ok on the other end...
- Much time was spent on a 12x15 inch glass plate holder today. The shellac had been scraped off and I wanted to see how difficult it would be to polish the brass. I found some copper cleaner under the sink like scouring powder. It turns a rag black right away. A tooth brush is better. A slurry of it is mixed with little water in a container and then scrubbed and wiped with a rag. The Dremmel was also used. It polished the black bits not possible to do with the toothbrush. Finally, after a wipe with steel wool the wood and the brass were sprayed with clean lacquer. It looks wonderful. Clean and bright.
- The 4 inch drill arrived today.

### **Tuesday, July 6<sup>th</sup> 2010**

- A lens board was made for the 14 inch lens to fit the 12x15 camera. It was stained to match a little better than the last time. Lacquer was used to spray it flat and shiny. Steel wool was used in-between coats but something flatter would have been better. The back was painted with flat black enamel two coats. 3 x 3/8 flat head brass wood screws were used in predrilled holes using the smallest drill I have. It worked beautifully. The lens is brighter in the center; the corners have image but way dark. It has been too hot to look much outside. I suspect exposure will be correctable in the contact print.
- One corner was polished on the second 12x15 inch plate holder. Photographs were taken. The camera has similar brass that needs to be cleaned and polished. That would really dress up the camera.
- One of the dried out older 12x15 plate holders was glued. Only a part of the virgin wood was glued back together. New Elmers wood glue was used. The wood was wiped off with a damp rag afterwards. Just about all of the joints come apart. It is possible to document how to make the plate holders. Splines are used in the joints; separate pieces of wood go into both grooves. All the glue has dried out long ago. It is interesting how they are made. The wood is real hard and dense with a fine tight grain. It is cut real thin.

### **Monday, July 12<sup>th</sup>**

- This past weekend I took a photography egg albumin class in the North Hills. It was at Tom Pressinger's home in Wexford and ran 9-5 both days. The prints I made weren't so great but the learning was tops. Good technique.

**Tuesday, July 20, 2010**

- Friday and Saturday I participated in an art show. It was at the Travanion Gallery, The Wilkins School Community Center devoted a room once a month. I talked to Lisa, Nina, and Francine. My entry was framed, \$20 by Frame Outlet in Forest while I waited. They liked it.

**Thursday, July 22, 2010**

- John Hartman and I went out on a photo shoot to Polish Hill last week. He wants to pay me for photographs for his communityindex.com web site. I've sent him photos, gave him thumbnails, scaled and cropped five but so far no money. He is such a shit.

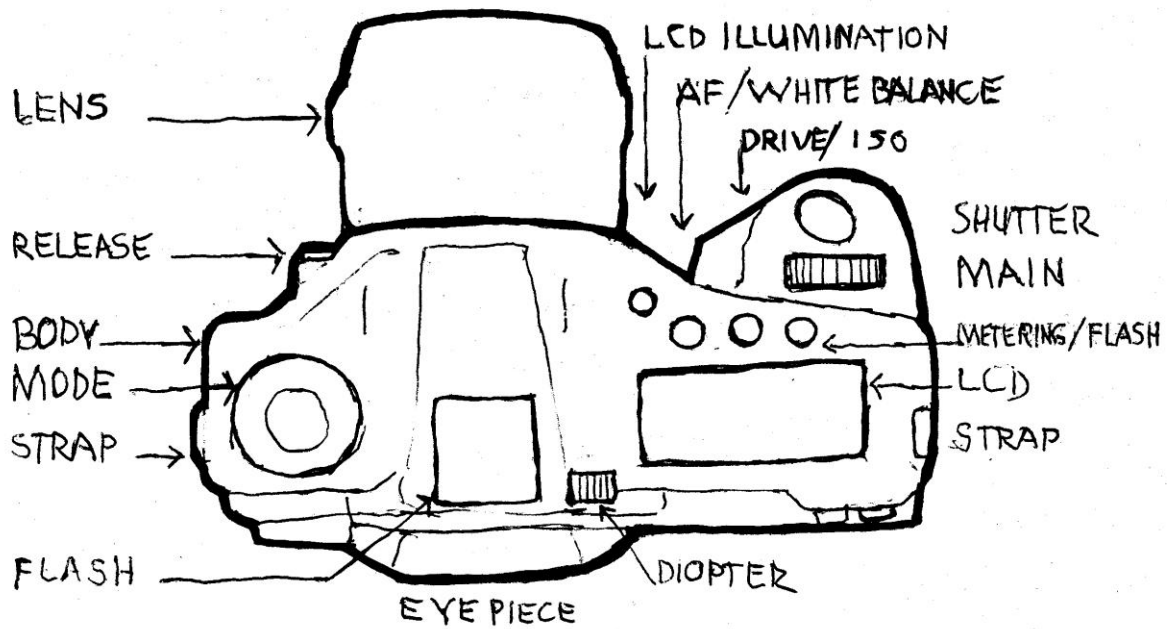
**Friday, July 30, 2010**

- John called after I sent an email to him telling him I wanted cash and he should use Dan. I gave John a DVD yesterday with three sheets of thumbnails of Lawrenceville we shot; that day took 4 hours of my time.
- Raw and JPEG were set on my camera. Raw is a .CR2 file and is 13.1 MB in size. JPEG is only 5.14 MB in size. The Jpeg looked different than the CR2 file after it was downloaded from the camera.
- The default pop up should not be used to download pictures; it does not copy CR2 files. Cancel it and use the EOS Utility program. Choose 'Starts to download images'. ZoomBrowser is used; also, Digital Photo Professional can read the Raw files.
- Picasa 3 was downloaded and now it is used by default and that other viewer is gone?! It reads CR2 files and finds ALL photos on the PC. Wow.
- Adobe Photoshop Elements 5.0 reads CR2 files and looks to be the best of the bunch.
- PhotoStudio 5.5 does not read CR2 files and needs to be retired. I have to learn to use PhotoShop.
- So, it's EOS Utility to download images, then Adobe Photoshop to edit with.

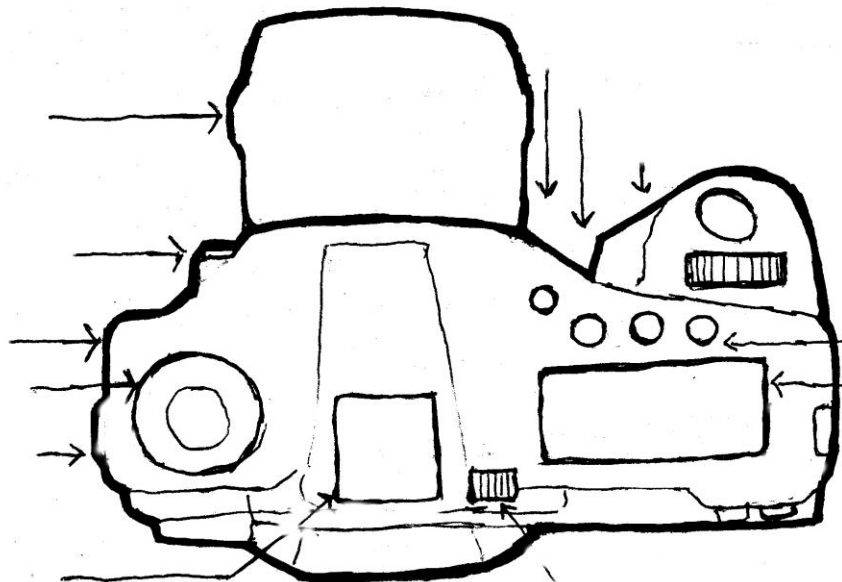
**August 19, 2010, Thursday**

- The digital camera outfit was taken to Sheldon Calvary Camp, up at Lake Erie. I took the book, Canon EOS 5D, with it so I could study. A picture was drawn, like in a middle school science class. Here it is so it doesn't get lost:

# CANON 5D



# CANON 5D



One of the pictures is to be printed on a sheet of paper. The other one is printed on the back of the same sheet; only the sheet is inserted into the printer upside down and turned over. If the paper is then folded in half both images can align. One uses the two sided sheet for study. Only the image without names is later to be used to test with. I like to draw and that was fun. It was done sitting in the arts and crafts building in camp.

While at camp, I attempted to photograph the stars. A tripod was taken, the remote controller, extra battery, charger, 90 degree viewer, and two lenses. I only have two Canon lenses. Over 100 shots were taken on two nights. The shots are now burned onto a DVD disk, the backup hard drive, and on the PC Data hard drive under Astrophotography. Almost all the pictures show stars.

Software to stack the images was downloaded at home. I could have used the PC on location. DeepSkyStacker was used. <http://deepskystacker.wikispaces.com/> It worked and after a day with it worked better.

The next day tutorials in the book, Digital Astrophotography, were done. Photoshop can stack photos into one or make star trails of them. Now I don't need to take the class at the center for the arts.

It remains for me to use Photoshop on my own photos.

### **Monday, August 23, 2010**

- John Hartman and I went out shooting photographs Friday after my night ride to Cumberland of a few different neighborhoods locally for his web site. I shot wide mostly but also took the 35mm short zoom lens. We did Point Breeze, and Bloomfield.
- James and I stopped at a garage sale in Squirrel Hill on Sunday; I got a Tin Type for \$1.. It is wrinkled and is also the first in my collection.

### **Friday, September 10, 2010**

- My cell phone takes pictures and today I got a micro sd card for it so it may be put into the PC and ultimately print photos. It worked. It was about \$14.. However, it took many tries until the computer saw the card. Only the card is inserted into the PC, the multi-card holder never worked.

### **Friday, September 24, 2010**

All photos and scans of my art have been sorted into one file folder and copied off the floor hard drive into the C drive in the PC. See today's date mark.

## **September 24, 2010**

Art picture files were sorted in the hard drive on the floor. All art pictures, not photography pictures, but photography of handmade pictures, were put into one folder called **ART**. It was copied onto the C hard drive. The C ART folder will be worked on. (it was moved to my documents).

To start with, I'm looking for a copy of "**003 Duck**" that is cleaned up. Two copies are in "blown up" but they are not cleaned. Of course it is in the duck folder but none are cleaned. They are all different sizes of scans. Two copies are in "inventory", not clean. Two more are in "source & Roy's", not. "art copies, my abstract pictures" has a dirty copy, but it also has the only copy of the sketch for the painting! Look also for it in "old scanner". "PCD, slides, dirty low res" has a dirty one.

Well, it never was cleaned. All of the folders were opened and looked at. It is not available cleaned. The slide should be scanned again after cleaning it first. Then it may be edited and put into a white background for printing.

Four slides were found of "003 Duck". Two were taken apart and cleaned. The other two were cleaned as is. It didn't help much. One slide was found of the sketch. All of the slides were scanned at 1200 dpi..

Slide 2, 41 Picas was chosen and scanned at 4800 dpi.

## **September 25, 2010**

003Duck has been cleaned up and a 8x10 was printed. It is nice to see it again. It was saved in a new folder called, To Print. It was backed up on the portable hard drive.

The sketch should be scanned at a high resolution directly off the paper and not from a slide. The one I have already was done at 600dpi. It is most likely good enough.

Something happened to the picture I scanned. It changed to 250 dpi. I scanned it at 4800 dpi. If I look at it right click from the file and list properties and Details, it still is 4800 dpi. Dimensions are 4392x4116. The papers it was pasted on are larger than that. If I want it to fit on larger paper I'll need to scan it at a higher resolution. That means I'll need to clean it up all over again. Yea. Great. I may as well use the scan from the Duck folder; it is the same slide after all.

PhotoStudio 5.5 was used to edit the pictures with. The 9600 scan worked, however, you need to be exceedingly careful to only do one thing at a time and wait for the program to respond. That size pushes the limits of this PC.

In PhotoStudio the Tool Options was used and in it, Arbitrary. That straightens out perspective one corner at a time. Enlarge the viewing area around the art slide scan. Choose Arbitrary and select one corner to drag. Wait until the program responds; it'll take a while. After it has been straightened, crop away the background. Enhance it. Save the image as a new name. Do not save over the source file. Now that new file may be cleaned up a little at a time.

Here is how to get a white border for a print. You can't rely on the printing program or

printer to give you enough paper to have around the image. Provide it yourself. Click on the first icon, the one next to the file folder opening. Choose New. Change it to inches. Enter the size you want the paper to be, in this case I want 36 inches by 36 inches, but it depends on the printer machine and the paper available. 300 dpi is what I made all the other samples. Use the fill tool and if it is set to white, click one time inside the new blue area. Now wait until the program does its job. The blue will be replaced by white. Save that blank for future use. Select the image next, select all, and paste it onto the white blank paper file. Wait for the results. Save the bordered image with a new name. Now, go back and clean up the image and then do it for real and have it printed somewhere.

When you paste the image onto a blank white file, the program centers the picture automatically. 300 dpi was used because that is the size needed when printing at home on 8x10 papers. It should work on larger paper.

One file should be cleaned up, the largest file. It may be resized smaller afterwards. That way, only one picture needs to be cleaned. View and actual view must be used and only that setting to do all retouching.

### **September 26, 2010**

Scans must be saved as tiff files or as bmps. I use tiff. There is a color difference between tiff and jpeg files. I missed the organic earth tones in oil paints that went missing after conversion to jpeg and enhancing. So I went back to the tiff capture file. Now I need to correct the image all over again, for the third time.

### **September 27, 2010**

Actual view does not seem to reveal enough of edges to edit properly. Greater magnification reveals more. I had to redo the right top half at greater than actual view in order to completely cover white areas.

This is tedious work. The alternative is to photograph the art anew. That is also a lot of work and also expense. A truck would be needed to haul the paintings to a proper place to photograph them. I could try to do them with my own cameras. Daylight would have to do. It seldom worked out. Roy on the North Side did a great job and that is the way to go.

### **Tuesday, September 28, 2010**

003Duck was finished this morning. An 8x10 sample was printed from the large 9600dpi cleaned up original using ArcSoft. It looked better than the other EasyPhotoPrint. It also used 1200dpi to print with. No jpeg was needed. Another was printed at Ritz on 24x24. It cost 32.09 with tax. The price was the same as 24x36, like a slide full frame.

That gives me ideas.

Now, I'll take the print to Frame Outlet and have them mount it onto foam core. My files had been put onto the thumb drive but they were too large to use. The clerk shrunk one and printed from that. He said something about 10,000 being the limit. The 36x36 is past that being 10800. I suppose 300 dpi was too much.

### **Wednesday, September 29, 2010**

All of the picture files for 003 Duck were reduced in intensity by -3%. The standard setting was too high. Don't use it for other pictures. I do not have a cleaned copy that has not been changed. Clean pictures first and then save them as is and do not enhance them as part of the process. Experiment with manual settings afterwards.

ArcSoft will print pictures nicely that are tiff. Jpeg files do not need to be made first as with EzPhotoPrinter.

Do not print standard. Picture edges are stepped. Use high quality setting. Printing in high quality is much slower but worth it.

Blank white files were changed to all be under the 10000 limit. Those that were over were deleted.

So, all this dpi, resolution, enhancements, and other stuff has me really bonked. I'm going to get that text book and find out more. One thing I know is that some pictures do not fit onto white backgrounds unless there are enough dpi.

### **Thursday, September 30, 2010**

More images were worked on. The first tries were not so good because files already on the PC were used. I had to scan 012 Big Purple again. Other copies of that picture were deleted. Two other circular paintings were worked on also, 011 Choir and 010

Brandabera. Files for those two looked pretty good, nevertheless, too small of dpi had to be used to get them up to size on 24x24. They need to be scanned again. The ones I have presently are 96 dpi. Ritz must have done them.

012 Big Purple was scanned at 9600 dpi in an enclosing square. There was green on the background so the settings were boosted lighter. It was saved as a JPEG and as a TIFF. The jpeg was used to edit with. It could have been lighter since there is no green in the photograph that I can see; was it reflected light from the trees and grass behind the camera?

The best procedure turned out to be to crop it in a circle. A dot is drawn on the background and used to position the pointer when drawing the circle. The edge is softened by 12 and saved. The size is reduced so there is about 2 inches for a border. It is pasted onto a 24x24 white blank that is 300 dpi. That is saved. Editing of the image is done on the print copy.

The image was not enhanced. The scan was done lighter than default because of the new green background. It was cropped and the edge smoothed and saved that way; it is 7700 wide and able to be reduced to fit onto a 24 inch square. That square is 7200. The



image was reduced by 1000 or a little less than 2 inches on a side. It looks good. I may standardize border sizes later. Not now.

The PC crashed repeatedly when I tried to make blank files at 36 inches square. It finally worked at 250 dpi. Both 275 and 300 crashed it. Ritz has a 24 inch width limit but can go longer to 36 inches. They also have a 10000 pixel limit. 36@300 is 10800 but at 275 is 9900. 250 dpi in a 36 inch square is 9000. The art is 7656 and a circle. It appears as if I am going to be required to scan all of the slides over again. The work I am doing now is superior to that which was done previously.

010, 011, 012, 032 were done and copied into Inventory folder and left on the front page for printing purposes. Now I'm getting them all the same size. Most require enhancement.

### **Friday, October 01, 2010**

A 35mm slide scanned at 9600 dpi, the maximum, comes out as 12800 x 8704 pixels. So, how do you fit it onto a print paper that is 24 x 36 inches?

The first thing to consider is that there is a 10,000 pixel limit in either direction. The scan is a little bit larger but not by much.

A blank white paper must be made at 275 dpi so it is under the 10,000 pixel limit. It yields dimensions of 9900 x 6600 pixels. So far, so good.

The slide and the paper are not exactly in the same proportions. The slide will be put onto the paper with a white border that is not to exceed 2 inches.  $2 \times 275 = 550$ .

Subtract 550 from the larger number of the blank paper:  $9900 - 550 = 9350$  pixels.

Change the image size of the photograph so that the width is the same as the long dimension of the blank paper or 9350 pixels. Keep proportions the same so that the other number changes accordingly. Dimensions that result are 9350 x 6358 pixels.

The height is closer to the edges and is less than 2 inches.  $6600 - 6358 = 242$  pixels.

Half of that number is 121 on top and bottom. At 275 dpi that is less than half an inch.

One quarter of an inch is 275 divided by 4 or ... well, the answer is that the narrow space is almost  $15/32$  inch.

When I was at Ritz camera, they had a 24x36 inch frame for sale that was real thin. If a photograph were cropped accurately it could fit without a border or with a predetermined border, and the border could be any color.

The photograph had not been cropped. The edge shows black and other imperfections. Therefore the scanned image size would be lower in total pixels in one or both dimensions.

I don't know if Ritz can print right up to the edge of the paper. If they can, then some of the scanned slide will be cut off. I'd like to be the one to determine what is lost.

The largest full frame print of a slide made at Ritz could be dealt with at a frame shop.

The matt could be cut so that the photograph is cropped the way I want. But then the frame would not be 24x36.

I've gotten further with this work than ever.

Later. The same photo was cleaned and then taken out of the paper frame and cleaned more. The first scan showed dirt still there so it was done again. Now that image looks fantastic. You can see how it is discolored in the center; parts that were under the mask are a darker and less blue color. More of the dirt is now gone.

I don't know how to correct it for the overall blue color. It was gray and foggy that day.

### **Sunday, October 03, 2010**

More dirt was found and cleaned then the image was saved. Color was corrected and it was enhanced. The picture was source for "South Side Mills" works.

This is how to crop a full sized 35mm scan to fit a format. If the paper is to be 24 x 30 inches and you want a 1inch border the image must be 22 x 28. 300 dots per inch will be used so the image must be 6600 x 8400.

The full sized image as saved now is much larger than that and in a different proportion. It will not fit both ways with an inch border. One side or the other will not be an inch.

Have the image on the ArcSoft desktop. Choose the icon in the tools box at the top left for rectangle. In the Tool Options box click on Draw from Center and Size fixed. Enter the dimensions into the Width and Height boxes. I'll explain later. Click on the picture and a dotted line box flashes. Move it to crop with. Resize the crop to 6600 x 8400.

Copy and Paste the image onto a blank 24x30 paper file.

The unedited image is 11620 wide by 8820 high. I want to keep the height and crop off the width. Write 22 over 28 and 8820 over X. Cross multiply 28 times 8820. Divide the answer by 22.

Enter a rounded up number in the box. 11620 x 8820 is what I used. Crop the highlighted image after positioning the flashing square. Go to Edit then Image Size.

Resize the crop to 6600 x 8400. Copy it. Paste it into a new file which will be the paper sized at 24x30 at 300dpi or 7200x9000 at 300dpi. Fill the blue edge with white; I like to have white files like that ready to paste into. They take a lot of time to fill.

### **Monday, October 04, 2010**

Slides that have been scanned lately have been put into one page; it is labeled as Oct 2010. Others have been sorted some. There must be more slides somewhere because not all of the ones I have now are correctly exposed. There are others; where, I don't know at present.

How many dots per inch will this Microsoft Word program print?

123456789012345678901234567890123456789012345678901234567890123456



MSWord has printed the image at the left larger than it was made. That image is 200 dots per inch and one inch in size. Or it is supposed to be one inch in size. This text is 14 point Times New Roman.



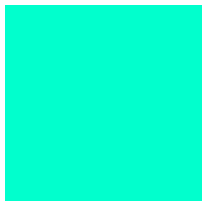
Now this smaller and lighter square was made to be one inch at 72 dots per inch. Only a print of this page will tell for certain. And that is what is required to be done now.

Results: the large square is two inches and the smaller one is three quarters across. MSWord prints at 100 dpi.



Here is proof, a file made to be one inch at 100 dpi. This square should be one inch. It is not quite black. A file folder was made in Art with the other picture ones. The other two squares were deleted. If they stay in this document I know they are now part of it and saved with it.

Oh Yea. Both images were retained even after deleting them from the folder where they were stored. No compression was applied. That could possibly change the size they print at. I don't know.



Now I do know. The turquoise square at the left is compressed but has retained the size chosen for it.



Now I am ready to put pictures with text in this or any document.

The border was drawn by hand at 4 pixels wide.

A Works file about dry plate photography was converted into Word7. There are three journals in the Art folder: What Works in Works, Photography and Art journals. I can't join them together yet.

## Tuesday, October 05, 2010

Slides have been sorted in the sleeves; there are groupings of abstract, realistic, enfeberezs, and possibly silk screens and drawings. There seem to be slides missing.

More slides were scanned today using the highest setting. I only have an underexposed slide of the circular San Francisco painting. The one on file is only 96dpi. It must be in a box. If it is then I'll need more sleeves.

I'm trying to get all my best paintings that are abstract scanned and ready to print large. Color negative 35mm film strips were found today. Some were scanned.



Right click, Format Picture, Layout, Square, and Left. That is how to put text on the side of a picture.

I want to find all copies of this first painting and the next one. They were scanned different ways and both were printed, but which are best?

The folder called "Art" is huge and many files repeat. It needs to be cleaned up. I'll begin by looking at these two images.

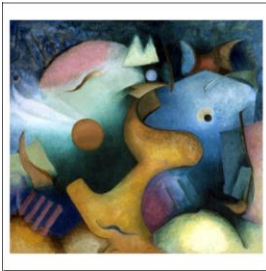
The first folder is called Printed. Both of these images are in it. They are called 001 edited and 002 edited. The title, Edited, means that they have been changed from the original scan. They may or may not have been cleaned.

I want the largest scan size and cleaned images to work from. I also want the best scans. My own may not be as good as a Nikon scan as from PCD, Pittsburgh Custom Darkroom. Mine may be good enough, though. I need to look at the two again.

## Wednesday, October 06, 2010



**001** in the folder called, Printed, is a JPEG, dated 2/2/08, 170 dpi, 4100x4100, and 10.4MB. Double click opens it in Windows Photo Gallery. It shows a white border. It may have been printed with that border. The edge of the image inside the border has been softened. An enlarged view of it shows no dirt or hairs; it has been cleaned. It is good to print as is, but how large? A semi gloss print that has been mounted onto foam core is upstairs in the studio. The print with the border is 24x24; it was most likely printed by Ritz Camera in the Mall.



**002** is 8.38 MB, printed with a white border, clean, and mounted on 24x24 foam core. A similar print made lately, October 2010, cost all most \$33 and \$17 to mount. Mounting needs to be done at the Frame Outlet in Forest Hills on Ardmore Boulevard. They can't do it correctly at Ritz. Frame Outlet has a huge press that makes the job easy to do and right every time.

Now that the two images have been evaluated and described I need to find all the other copies of them. They can be grouped together for simplicity.

By the way, the lines around the white borders were added to small shrunken versions just for this document and do not appear in the larger files for printing.

The folder called, edited, is the next one to hold copies of both images. They also occur in the sub folder called, JPEG Prints 2. Edited holds two TIFF files, 001 and 002, both are clean. They must be the source for the printed versions. The two files in the JPEG folder have borders, soft edges, and have been cleaned; however, the file sizes do not match those in the Printed folder. Close, but no cigar. 001 is 9.90 MB, while the file, 002, is 8.29 MB. I'll label them A & A to distinguish them from the printed ones.

A new folder has been made and named; it is called, ALL. Copies of the above files have been put into that folder. No file was deleted. I think it best to retain the messy Art folder as is just in case I mess up. The new folder will contain all good copies of each image. Numbers in the names will group the same images together.

Ahh, now I can see the difference between versions. 001 edited, is 170 dpi in properties (right click, properties, details), and, 001 edited A, is 96 dpi. HA! This document has paid itself off all ready.

It is a good thing that old files are retained. There is information as to when they were made in Properties. That information is altered in copies:

For, 001 edited A, it was

Created: Friday, September 24, 2010, 11:41:20 AM

Modified: Saturday, February 02, 2008, 3:21:50 PM

Accessed : Friday, September 24, 2010, 11:41:20 AM

The TIFF file was worked on the same day as the JPEG but was  
Modified: Monday, January 21, 2008, 3:48:05 PM.

The printed JPEG file was  
Modified on Tuesday, February 05, 2008, 10:36:36 AM.

The copies in ALL have today's date, October 06, 2010, 09 something, and for,  
001 edited, the printed copy,  
Modified: Tuesday, February 05, 2008, 10:36:36 AM

The printed copies in the All file were renamed to, 001 edited & printed, and, 002  
edited & printed.

The old TIFF file came first, then it was made into the smaller 96 dpi JPEG, and later  
remade to the larger 170 dpi printed file.

Looking for more copies of 001 & 002, two TIFFs are in the next folder called, edited  
2008, in Inventory there is a duplicate 001 TIFF, but a new copy of 002 Euphoria that  
is 600 dpi and smaller at 5.19 MB; it is 5032x4504: That is larger than the TIFF the  
print was made from. Clearly this is a new copy. It is pretty clean, different, but still  
needs some more retouching to be done to it.

Created Friday, September 24, 2010

Modified Tuesday, January 22, 2008, Accessed is the same as Created.

It has been copied into the All folder and renamed, 002 Euphoria B, B as the second  
odd version I found.

001 is again found in the folder called, my art 100924, they are from Nat and not  
copied into the All folder. I want big nice ones. The sub folder, small versions, has  
both and both were copied.

001 & 002 are in, old edited, as TIFFS. They are the same as the first ones and not  
copied. They are good working copies to use.

002 is in, source & Roy's, it is the dirty original TIFF scan of a slide.

Modified: Wednesday, December 19, 2007, 10:01:13 AM. Copied and renamed dirty.

C:\Users\User\Documents\ART\source new\My scans\art copies\My Abstract Pictures  
001 dirty 2007 jpeg 4800 dpi, 002x2 versions 2007 both JPEG, gray one is 600 dpi,  
renamed C, and the bright one is 4800 dpi, renamed D.



...old scanner has 002 Euphoria in a PSF file, that is for ArcSoft, it is the sideways version. It was saved as a TIFF and both were copied.

C:\Users\User\Documents\ART\source new\PCD\Slides\270dpi cleaned  
002 Untitled 3 was made by Pittsburgh Custom Darkroom. It was scanned from a cleaned slide. 270 dpi.

The last folder is called, source TIF, 002 is in there. It is only 96 dpi, has dirt on it, moiré patterns, too. It was not copied. It is 63MB though.



**003 Duck** is the picture I had printed just lately. I scanned a slide at 9600 dpi. However, I'm sure it was also done already by PCD:

...\ART\source new\PCD\Slides\360dpi dirty .

Yep, there it is. It is a TIFF file, 4454x3046, the full slide with background, 39 MB, Modified: Monday, October 22, 2007, 7:35 AM, all most three years ago! It has 360 dpi and is very dirty. It needs a lot of work. Side by side with mine at 9600 dpi, you have to enhance and blur heavily to get the PCD slide to look like mine. Theirs is grainier. I wish they had scanned at a higher resolution. This one may be worth spending time on in cleaning it. It has been copied into All, duplicated after editing had begun. That is the one I am editing now: 003 PCD edit. I like the tone.



**Wednesday, October 27, 2010**

**007** Alright, I don't know how to outline this anymore. It has been edited. It was scanned by PCD at 4800dpi I think. It shows the canvas weave which is really something. I wanted to clean one up; I have not scanned it at 9600dpi yet but most likely will. Ritz will figure it out. The 4800 dpi image will not fit in a 24 inch blank and must be enlarged. Blow-Up, a plug-in for Photoshop is gone and I'm trying to get another copy to use for a while. This painting is a good one and I don't know why I haven't edited a print yet. Oh well, here goes. .. I got it and it worked. The file was enlarged to 22 inches at 300 dpi and saved as a tiff. I don't know how I did that. That was pasted into a blank 24 inch 300 dpi file that was also a tiff; it was saved as a tiff. Then I had to edit it some more because I found some more dirt. Anyway it is ready to print.

## **Friday, October 29, 2010**

Will a lower resolution enlarge an image? That is, if a blank document were made to say 97dpi and then a 250dpi image were pasted onto it, would the image be larger? YES!

That is all I wanted to find out today. It worked. I made a new document that was 24 inch by 24 inches at 97 dots per inch, filled it with white, opened an image file that was 250 dpi, cut and pasted, and the image was way larger than the space.

Likewise, if you change the dpi only of an image as in “image size”, the overall dimensions will also change. A 60 inch image at 96 dpi was changed to 300 dpi and the size became 19.20 inches. 040 Augh was changed to be 24 inch one way then the same the other way so it could be printed to match the other square ones. Only dpi was changed to achieve this result.

However, when I changed to JPEG dpi reverted to 250 in both cases and the sizes only became close to what I’d made in the TIFF original. When I changed it to a JPEG first it saved as the original sizes??!!

The source TIFF will retain size and resolution changes if saved as a tiff. Not so with a change of format over to JPEG. 250 dpi seems to be the default with JPEG. I was not able to change the dpi in the JPEG and save is that way.

Photo Studio is the problem. I used PhotoShop CS5, resampled, and it saved as 240. Photo studio opens as 250.



## **Saturday, October 30, 2010**

Ugh, the picture to the left is too small on this page, too bad. It was printed yesterday from the TIFF file. It has a yellowish cast that was removed in it and in a JPEG, another JPEG has the cast intact. 240 dpi resized it nicely. It was scanned by Pittsburgh Custom Darkroom on a Nikon Super Coolscan at 4800dpi. They also printed me some copies. I just wanted one to mount on foam core to match all the other prints done that way.

There are many pictures ready to print. However, they are in many different configurations. They are not all 24 inches and 300 dpi. Not by a long shot. I was looking at them.



This is a slide scanned by me at 9600 dpi. It is very soft. It was cropped to fit on 20x30 paper with a white one inch border, not this image but a different copy of it. That copy was cleaned more than this one was. Ahhh, nuts. More work to do. Anyway, I want to print one on 24x36 and put it into a frame that only costs \$15. At those prices I can buy my own machine to print with. You see, 24x36 is \$42.79 with tax.



## Monday, November 01, 2010

Some images have been deleted. They were small compressed TIFF files that I don't know why they were compressed or where they came from, if I did them or not. So, I got rid of them.

My goal is to have 24 inch prints of my abstract paintings made to exhibit at The Square Café in January. They will be printed at Ritz on semi gloss paper and mounted onto foam core. Each will have a small border of white. They will be hung with stickers on the back. No frames will be used or plastic bags will be over them. Frames will be too heavy for the hanging strips in the gallery. The bags look bad. The prints already done and exhibited at the WSCC looked great.

My business account could be used but it has not. A sales tax number would help. If prints sold I could buy a printer of my own and pay for it from the sales.



### 010 Brandabera

The image shown to the left was done over for this page. It is in the *Word* folder. A one pixel border was drawn. It could be darker. Two horizontal and two vertical lines had to be made by hand. The tool is near the bottom of the right column in *PhotoStudio*. I saved it as one thing but it became 96 dpi at 200 wide compressed 90%. That's alright, it worked. It was made from the TIFF file. What's not alright is that files are changing and out of control. Source files are kept. JPEG copies have been deleted.

Photoshop CS5 was used to change the big round abstract tiff to a jpeg of the same size; optimized didn't work and I had to use baseline. I don't know the difference.

## Tuesday, November 02, 2010



### 005 SF Night

This exists as a slide. This scan is very dirty so it was deleted. All of the editing needs to be done. Another scan is required after cleaning the slide. At least, I think it is a slide.

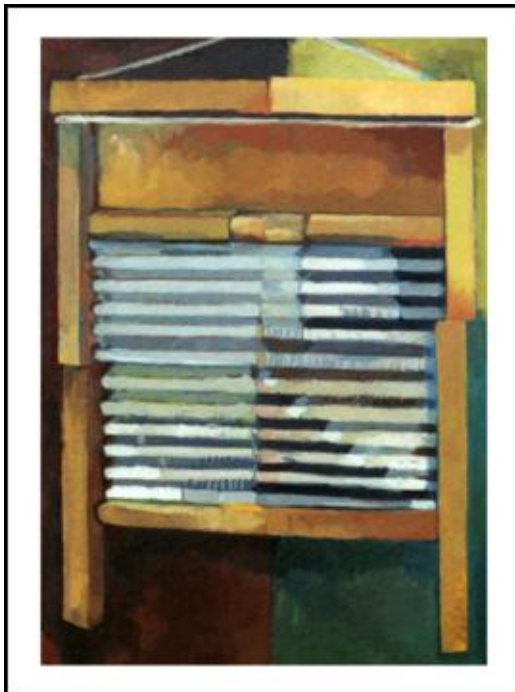
It is a slide and I found and scanned it again after cleaning it. Editing has been done and it is now ready to print. The border is larger because the painting was smaller.



### **006 SF Day**

This slide was scanned at 9600 dpi, sharpened a lot over and over, contrast was increased a little, and brightness was reduced a little less. Cleaning was done. It is ready to print on 24x24 @ 300 dpi.

**Thursday, November 04, 2010**



Yesterday, two more pictures were made ready:

**000 Washboard** and San Francisco Morning.

Today, they inserted too small. I don't get it yet. Keep trying. It was saved as 300 dpi even though I'd changed it to 100. I tried several more times and sizes are all messed up.

Photoshop does it right.

Alright, that's better. I got to learn to draw straight lines in Photoshop and get rid of studiocrap .



### **004 SF Morning**

This little version was done in Photoshop and it took. The lines were drawn in PhotoStudio. When I do learn how to draw them in Photoshop the overlapping corners will disappear on this image.

### **Friday, November 05, 2010**

A class in Photoshop basics is being offered at The Pittsburgh Center for the Arts; I think I'll ask Melita if she'd pay for it.

The question for the day is, What is the capture size of the pictures Roy took? And what kind of camera is listed in the TIFF information? And the answers are:

Canon EOS-1Ds Mark II; 4125 x 3233. This is what Roy's camera did.

Canon EOS 5D ; 4368 x 2912. This is what my camera did.

That was not a medium format camera. 13,336,125 vers 12,719,616. Or a 616,509 difference between the two.

The canon EOS-1Ds Mark II has a 28.7 x 19.1 mm sensor. It is a professional 8.2 megapixel camera. Mine is bigger; the 5D is a 12.8 megapixel camera. I thought he was using a medium format digital camera.

### **Saturday, November 27, 2010**

Portrait painting is being researched. Two books are looked at. "Portraits from Life in 29 Steps, by John Howard Sanden" and "How to Paint Living Portraits, by Roberta Carter Clark." Both are from the Carnegie Library, but I also own a copy of the Sanden book.

The two books relate in one area. Values of the head are explained in the Clark book and demonstrated in the Sanden book. If I hadn't taken out both books at the same time I'd never have seen the relationship. The information is so alike that I looked for the explanation in the Sanden book and couldn't find it.

"Values for Charcoal Portraits" is found on pages 82-83 in the Clark book. The

face is divided into three horizontal zones. The top zone is from the hairline down to the tops of the eyes full faced. The middle zone is from the top of the eyes to the upper lip area between the bottom of the nose and the top of the lips. The bottom zone extends from between the nose and the lips to the chin.

There are three values in the lights and one in the shade areas. Seven values are used, where white is one and black is seven. A light complexion uses values 2,3, and 4 in the light side and 5 1/2 in the shade. A medium complexion uses 3,4,5 in the light and 6 in the shade. A darker skin uses 4,5,6 in the light and 6 in the dark. Values compress in darker skin. Black is used for accents and pure white is not used on flesh. Highlights are a half step lighter in each zone. Detail in local areas like lips shades are a half step darker.

Sanden paints the face in three zones also. Each demonstration shows how he paints in three areas; the areas are different; he proceeds from the bottom to the top. His zones I describe from top down: the hairline to the eyebrows, the eyebrows to the top of the upper lip, and from the top of the upper lip to the Adams apple below the chin. The two are basically the same thing and I have never seen it before.

Vincent Nesbert in a figure drawing class I once attended, said to shade the entire figure darker near the bottom. Forms that are farther away from the lamp are darker. An overall graduated shade is placed on the outlined figure before any shadows are placed. That makes all the lights become darker as they fall upon the lower parts. The two portrait painting books follow this same idea and that is why it stood out for me.

Clark goes on to include color changes in bands across the face and head. The page used is 121. The head is divided differently; it is from the eyebrows and top of ear to bottom of nose and bottom of ear. Color temperature decreases from the top down. The top zone is yellower, the middle is rosy, and the lowest is cooler. "The chin itself may show a hint of orange, but the lower chin and the jaw become bluer, grayer, or greener," as stated in the caption.

Another book has the same idea. That book is, "Children's Portraits in Oil, by Wendon Blake / Paintings by George Passantino." The idea of three zones must first have been seen and read about because in this book that idea is not so clear. It is painted well and often, however, it is not defined as such in the writing. Perhaps if the painter had also done the writing it would come out more.

The face is filled in forehead first, cheeks nose and lip below it, and chin last. Black and white photographs and color ones clearly show a value change darker between the three areas from top down. Female subjects show less contrast than male ones do; the chin is cooler slightly with girls, while boys had darker and cooler chins.

Text on page 25 states, "As usual the upper half of the face is brightest, while the lower half of the face grows gradually darker." That refers to a male demonstration. "The more muted tones – such as those on the chin, beneath the nose, and on the jaw

beneath the lighted cheek – contain more raw umber.”

The forehead is lightest, the nose and cheeks warmer, the chin is cooler. That is what to look for. Samples do not clearly differentiate in words while pictures may show it.

Pictures in this book would be good to copy in oil paints.

CHILDREN’S PORTRAITS IN OIL, by Wendon Blake / Paintings by George Passantino. Main branch of Carnegie Library, qND 1329.3.C45 B56 1980  
ISBN 0-273-01366-1, ISBN 0-8230-0623-9 (pbk)

HOW TO PAINT LIVING PORTRAITS, by Roberta Carter Clark, Main branch of Carnegie Library, qND 1302.C54 1990 ISBN 0-89134-326-1 (hardcover)  
ISBN 1-58180-179-3 (pbk)

### **Monday, December 06, 2010**

Three more circle painting slides were edited or started. They are, Cellar, Mars, and Green Band. Cellar had been done but at a lower resolution. All three were resized and made circular, and then they were cropped. While just cropped, the edge was softened using layers. Then it was saved. Now they may be cleaned up.

Cellar is a tiff in edited08. It is a 4800 dpi scan. And it is the blue one. The 9600 version is in the 9600 folder and has been edited.

### **Wednesday, December 08, 2010**

A list was made of the prints upstairs. There are 12 but they are not all the same. One circular one touches the edge. Another is cut out and mounted with glue. Perhaps they should both be cut out as circles. Perhaps not just so they match all the other ones. One is longer and all the others are square. All 12 are on foam core.

Other prints made earlier are in envelopes and not mounted. Some have foam core inside; some don’t have foam core inside because the paper is so thick I stopped using it.

I just want to figure out which slides have been printed, which need to be printed, and which need to be done over again. Therefore, picture files were moved around. The ones I am working with are in a folder called, “To Print” jpeg and tiff. The ones in the JPEG subfolder are the ones worked on today. Pictures are missing from those done already much earlier.

Ritz camera was able to print Umbra large; I don’t know how they did it. My file is way small. Luckily I already had blown it up and I found it. That one had a ragged

edge so it was cropped and the edge softened. The cropped version was saved over the blown up version.

### **Monday, December 13, 2010**

In Image Size one may enter a larger percentage and the computer will enlarge the image. Pixels will be added. Supposedly it is not as good as the fractal program called Blow Up. I have a trial version in Photo Shop again. That is how it was done.

Now that I have the images ready to print I started a blerb page for the restaurant. And I need to have a meeting with Sherry, the owner. One was started last week. I printed one today and now will deliver a copy to her.

### **Tuesday, December 14, 2010**

Michael's art store does not have stick on picture hangers like from Ritz or Frame Outlet. I'll have to make my own with tape and a hole-puncher. Otherwise I could get a catalog on line.

<https://www.unitedmfrs.com/cart/search.cfm?page=6&searchtext=hangers>

### **Friday, December 17, 2010**

Images of my art prints are to be put up onto the studiocarter web site. The pictures will not be large enough or of a high enough quality to print large good ones from. So, they will be made to be 72 dots per inch for the PC screen viewing and about 5 inches or less. I want to have them larger than thumbnails that FrontPage makes.

Photoshop will make them. Here is how:

- Go to the folder called To Print and open with CS5.
- Image, Image Size, Resample, 72 dpi, 4 inches, save as, put into new folder.
- Web Art Tests in C, JPEG, quality 5, Medium, Baseline.
- X the tiny image in CS5, choose JPEGs in the bar at the bottom and repeat.

That's easy enough to do; one needs to change locations to save in the proper folder, but it jumps back when the next image is opened.

28 images were put into place; that is all of the art in the folder, To Print. And, everything was backed up on the external hard drive. Now I have to backup this journal. It'll have to be done again as I am not finished with it.

Here is a sample of some of the prints made for the internet. The paper borders will not show because they are white on white. The color on all of the pages may be changed but not on only one so far as I know.

Well, what do you know? I was able to add a border in Word; that's nice. I'll just leave it centered and not wrap text around it.



